

COVER FEATURE

ST. PAUL'S ON THE GREEN NORWALK, CONNECTICUT REUTER ORGAN COMPANY



From the Builder

FROM OUR VERY FIRST visit, we immediately realized that St. Paul's Church is a special place. The historic church and tree-lined property were stunning in autumn. We passed the rustic cemetery as we approached the front door and entered to find a classically proportioned worship space with a wealth of beautiful appointments . . . except for the existing organ!

Following introductions, Vince Edwards proceeded to demonstrate the organ for us, paying special attention to the stops from Skinner Opus 753. As we listened, we quickly understood why the church desired to retain and restore them. While the Skinner portion of the organ was not built for St. Paul's, its 26 ranks filled the nave with a grand sound befitting the space. Through good fortune, no changes had been made to

the Skinner pipework in earlier projects, as any attempt to match those pipes to other miscellaneous additions would most likely have ruined them. Likewise, little had been done to alter the existing Skinner chests and wind system.

It was obvious that additional tonal resources beyond the Skinner stops were needed to support St. Paul's quality music program. Typically, in a rebuild and enhancement project, one relegates existing pipes to secondary roles and forms a nucleus of the revised organ around a new Great division and principal choruses. This was not to be the case on this project; the existing Skinner resources were to be lovingly restored and given a central place in a new, enhanced design. There were also several other stops from the 1992 project that warranted incorporation into the new instrument. Most notable among them was a five-rank Mixture (from Skinner Opus 860) that had been added to the Great, as well as a narrow-scaled Violone and a half-length 32' reed that had been added in the Pedal division.

As part of the Skinner restoration, all pipes were cleaned, and any damaged scroll tuners were either repaired or replaced. The wind-chests were releathered and new magnets were installed. The Skinner reservoirs were also refurbished. None of the mechanical components added in 1992 were retained. Where needed, Reuter provided its standard rib-reservoirs. Reuter pitman chests are very similar in construction to those of Skinner; thus, the new pitman chests added in the Swell and Choir operate flawlessly with the Skinner originals. New unit chests were built where needed.

As the Skinner portion of the instrument was to be treated as a restoration, no tonal changes were made to the voicing of those pipes. Volume adjustments were made as needed to accommodate the location of each stop in the chamber and in the church acoustics. Most likely this process did not occur when the organ was moved. The few pipes retained from the 1992 project were completely overhauled and revoiced.

Scales for the new pipes were not copies from other Skinner instruments. Rather, they were custom-designed and built in the Reuter shop, except for the Unda Maris, which was built as a mate to the Dulciana. Similarly, the 1920s voicing style of very heavy nicking of pipes was not utilized. Rather, advances in the craft of voicing employed by Reuter allowed us to seamlessly blend old with new. The new pipes sound old, yet they have a distinctive tone and harmonic development that is often lost when excessive nicking is present. It is especially pleasing to see the look on organists' faces when they experience the sounds of the new chorus in the Choir division for the first time.

The gaping hole in the chancel wall (otherwise called a tone opening!) is now adorned by an exquisitely designed and executed case of red oak. Carved quatrefoils and large corbels bring life to the design, which is finished with St. Paul's coat of arms, hand-painted by a Reuter artisan.

Often we are asked, "What is more challenging and enjoyable, building a new organ or rebuilding an existing instrument?" "Both," we reply! Pre-existing tonal elements are not a concern with new organs. The reward with new instruments is the knowledge

that you have provided performers and listeners with a versatile, artistic creation that is built with integrity to stand the test of time.

With a rebuild project, there are many pre-existing conditions to be analyzed to ensure that the finished product meets expectations—existing pipes, chests, consoles, and layouts may all become major issues. The builder must recognize that their “tonal signature” may not be appropriate for a rebuild project; thus, they often need to think outside the box.

Reuter has been blessed in the last decade with a number of distinguished rebuild projects—St. John’s Lutheran, Allentown (the Skinner organ built just prior to the National Cathedral); the Skinner organ at Michigan’s Interlochen Academy of the Arts; First Presbyterian Church, Philadelphia; St. John’s Episcopal Cathedral, Albuquerque; and the Kimball restoration at Minot State University in North Dakota, to name but a few. Every project was unique with its own set of challenges. Our pleasure from these projects comes with the realization that the finished instrument exceeded the expectations of the committees and distinguished musicians.

The willingness to think creatively permeates the Reuter shop. No challenge is left unmet. We take great pleasure in learning from the past, we relish having the ability to explore new ideas, and we are honored to be able to add to the history of the art of organbuilding.

We wish to thank Father Lang, Vince Edwards, staff members, and the parishioners of St. Paul’s for their assistance, support, and enthusiasm. We have been enriched in many ways through this project. The dedication service followed by the recital will be long remembered.

Soli Deo Gloria

THE REUTER ORGAN COMPANY
Albert Neutel Jr., President
William Klimas, Artistic Director
Ronald Krebs, Vice President

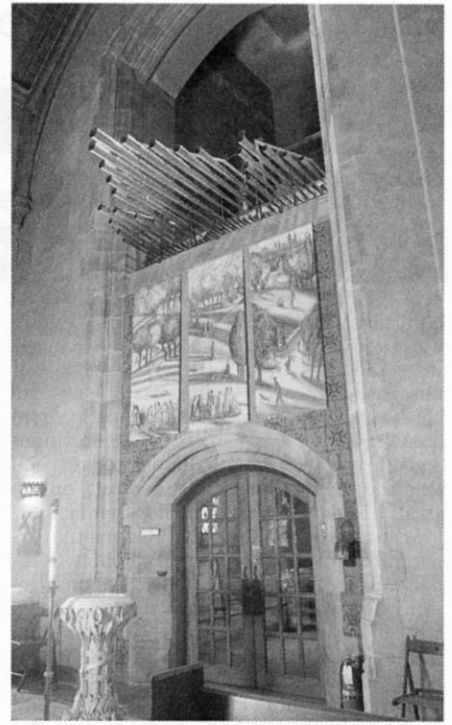
From the Director of Music

The Episcopal Parish of St. Paul’s on the Green was founded in Norwalk, Connecticut, in 1737. A historically significant church, St. Paul’s was the first church in America to be consecrated by Bishop Samuel Seabury. The Rev. Jackson Kemper, pioneering bishop of the West, was rector at St. Paul’s in the 1800s. The present building, the fifth on the site, was consecrated on June 5, 1930. Built in the 13th-century, early-English Gothic style, this graceful edifice is surrounded by a historic graveyard that dates to 1739. Since the late 1800s, St. Paul’s worship style had become increasingly Anglo-Catholic or “high church.” The Rev. Louis B. Howell was the rector who oversaw the building of this church, and it was his goal to have a structure that would lend itself to the solemn and elaborate ceremonies of Anglo-Catholic worship. The first organ in the current building was built by the Moller company of Hagerstown, Maryland. It was a three-manual instrument in the English Romantic style. The church supported a choir of men and boys as well as a large girls’ choir, which was somewhat unusual in those days. By the 1960s, the Moller was in disrepair and was rebuilt by a local builder to be more Baroque in style. Unfortunately, this was a most unsatisfactory project and by the late 1980s, the organ was virtually unplayable.

Additionally, the once thriving parish had fallen into decline, losing many members and encountering financial hardship. Though it was far less than an ideal time for an organ project, something had to be done about the decaying instrument. In 1988, the parish purchased E.M. Skinner’s Opus 753 (1928) from St. Paul’s in New Rochelle, which was merging with another parish. Another local builder installed this 26-rank instrument in Norwalk in 1992, merging it with other used pipes and supplies to form a three-manual instrument of 45 ranks. Sadly, no casework was ever completed and a large gaping hole dominated the chancel of this beautiful church. The project was largely unsuccessful because of a lack of appropriate funds and other struggles in the parish itself. The one fortuitous occurrence was the purchase of the Skinner.

The Rev. Nicholas G. Lang was sent to St. Paul’s in 1993 as priest-in-charge to oversee what was basically a dying congregation. The diocese of Connecticut was even considering whether the church was viable or not. Under Father Lang’s leadership, the parish had slowly begun to work its way back. By 1999, Father Lang became vicar, and the parish began to put more resources behind the music program. In 2003, Father Lang and the church leadership (largely inspired by the “Reinventing Church Conference” at St. Bartholomew’s, New York) decided to call a full-time musician, the first in the church’s history. They wanted to found a chorister program for boys and girls from the Norwalk community, and they wanted the adult choir to grow. I was called in May 2003 to be St. Paul’s musician. In four years, we have founded the chorister program (36 boys and girls grades 2–12), grown the adult choir to over 30 members, increased the section leaders from four to eight, added weekly sung Compline, added twice monthly Choral Evensong, and added two weekday organ recital series, as well as an annual cabaret fund-raiser. The choristers and members of the adult choir toured England in July 2007 for two weeks, singing at Bristol, Wells, Gloucester, Guildford, and Southwark cathedrals.

The one missing piece in this vibrant, growing music program was a beautiful, exciting, and reliable instrument that could be the centerpiece for worship and concerts. In 2004, an organ committee was formed and we began to research builders. I was very clear that I wanted a builder who would respect and incorporate the Skinner pipework, reuse the Skinner console, and expand the organ in a way that would blend with the Skinner and take it to the next musical level. While I had known of Reuter for years, I had not experienced their work firsthand. Their reputation as I knew it was that of a reliable and sound builder. What I did not know about was their new tonal philosophy and their amazing ability to build organs that are rich and warm as well as bright and exciting. After reading about their installation at St. John’s Cathedral in Albuquerque, I contacted Reuter and met with Bill Fenimore, then the representative for our region. Bill was instantly enthusiastic about our building and our Skinner and thought that Reuter could definitely make the most of what we had while expanding the organ’s capabilities. At Bill’s suggestion, the committee visited the First Presbyterian Church in Philadelphia. We were all immensely impressed with the



way Reuter had incorporated much historic pipework with new Reuter pipework for a stunning result (even in a very dry acoustic!). I also visited St. John’s Lutheran Church in Allentown, Pennsylvania. Again, Reuter’s ability to blend their current work with the 1928 Skinner work there was thrilling. Reuter president J.R. Neutel soon visited St. Paul’s and was equally enthusiastic. His attention to us and his passion for the project was contagious from the outset. The initial proposed stoplist represented every wish that I had communicated to J.R. and his team. We quickly arrived at a specification and saw some very exciting drawings for casework. All we had to do was find the money!

The leadership of St. Paul’s again came through with their vision, and in May 2006 we launched a capital campaign to rebuild the organ and to re-point and repair the stone tower and steeple. The Skinner was completely removed to the Reuter factory in June 2006, and during the summer we had the organ chamber completely renovated. I visited the factory in July and was very moved by meeting all the folks who were working on our organ. Each person so visibly cared about their work, and they were all so proud to talk about their contribution to the creation of a new instrument. It was during this visit that I saw a polished copper chamade being built. While our specification was quite complete and included a high pressure Tuba Mirabilis, I had only dreamed of a chamade at the west end of the church. Upon my return to Norwalk, I met with a group of vestry members and other church leaders. We decided to add the chamade and call it the St. Nicholas Trumpet in honor of the rector, Father Nicholas Lang.

The organ was reinstalled in December 2006 and January 2007. With each delivery, approximately 125 people stood in lines on the sidewalk outside the church waiting to help carry pipes and parts into the nave. The resulting instrument is everything we hoped it would be. The Skinner pipework, beautifully restored, blends seamlessly with Reuter’s additions. The new Cornet decomposé in the

Swell (all Reuter) is clear and colorful. The Choir chorus (all Reuter) is warm and clear, an excellent foil to the Skinner Great chorus. The Choir Unda Maris made by Reuter to pair with our Skinner Dulciana is absolutely perfect. The new Spindle Flute in the Great is one of the most colorful stops on the organ, making it a favorite of the congregation. And the new Reuter reeds are spectacular—from the powerful Trombone in the Pedal to the dramatic Tuba Mirabilis to the brilliant St. Nicholas Trumpet. Under J.R.'s watchful eye, the chamade is perfectly voiced. The congregation actually complains if they don't get to hear it at least once in each service! The icing on the cake is the spectacular new casework. Most visitors assume that the casework is original to the church, a real credit to Reuter's craftsmen. And the Skinner console was treated with dignity and respect. While it is completely 21st century, only a small discreet LED panel belies that fact.

I cannot say enough about the positive experience of working with the Reuter Company. Everyone at St. Paul's felt that our project was in excellent hands, from the design stage to the installation to the follow-up care. Reuter's ability to build beautiful instruments that are reliable and well made is second to none, and I would urge churches and committees to see, hear, and consider the "new" Reuter philosophy.

Our organ was dedicated by Ken Cowan, assistant professor of organ at Westminster Choir College of Rider University, on April 19, 2007. The standing-room-only crowd was thrilled with both Ken's brilliant playing and this spectacular new instrument, which has revived its past and embraced its future.

VINCENT H. EDWARDS

From the Rector

At the heart of everything we do at St. Paul's on the Green is our worship, and central to that experience is the quality of our sacred music and our passion for excellence. I am so grateful to all those who made possible the refurbishing and rebuilding of our Skinner pipe organ, not the least of whom are the fine people at the Reuter Organ Company. They were a joy to work with, and the sounds that we enjoy from this splendid instrument are amazing. I cannot imagine any liturgical celebration without this grand organ as its foundation.

THE REV. NICHOLAS G. LANG

The Reuter Staff

Monty Amick	Robert Leach
John Bechen	Chris Leaver
Trace Bunker	Morgan Lowry
Ted Burgess	Steve Major
Tom Cashen	Kay Miller
Proctor Crow	Mike Morgan
Rod Czerniak	Albert Neutel
Jeff Dillon	JR Neutel
Ed Dorssom	Jeff Noll
Eric Farnsworth	Ryan Robinson
Don Gauthier	Chris Ruhlman
Dave Hadl	Dorothy Schaake
Justin Hodson	Phil Swartz
Mary Hulse	Karl Swoyer
Megan Hulse	Robert Vaughan
Lloyd Jensen	Tom Watgen
Bill Klimas	Fred Whitehead Jr.
Ron Krebs	Aaron Young
Kay Leach	Brent Yuille
John Leach	

ST. PAUL'S ON THE GREEN NORWALK, CONNECTICUT REUTER ORGAN COMPANY

Specification of Skinner Opus 753, built in 1928, 22 stops, 26 ranks

GREAT (4½" wind pressure)	
16	Bourdon (Pedal extension) 17
8	First Open Diapason 61
8	Second Open Diapason 61
8	Clarabella 61
4	Principal 61
	Grave Mixture II 122
8	Tuba (enclosed in Choir, 10" wind pressure) 61

SWELL (7" wind pressure)	
8	Diapason 73
8	Rohr Flute 73
8	Salicional 73
8	Voix Céleste 73
8	Flute Celeste II 134
4	Octave 73
	Mixture III 183
16	Contra Oboe 73
8	Trumpet 73
8	Oboe 12
8	Vox Humana 73
	Tremolo

CHOIR (5" wind pressure)	
8	Concert Flute 73
8	Dulciana 73
4	Flute 73
8	Clarinet 73
	Tremolo
	Harp (prep.)
	Celesta (prep.)

PEDAL (5½" wind pressure)	
16	Contra Bass 32
16	Bourdon 32
8	Octave 12
8	Flute 12
16	Trombone (prep.)
16	Contra Oboe (Sw.)
8	Tromba (prep.)

Specification following Reuter restoration and enhancement, 43 stops, 53 ranks

GREAT (4½" wind pressure)	
16	Violone (1-44 + 45-73 *) 73
16	Chimney Flute (Sw.)
8	First Diapason 61
8	Second Diapason 61
8	Cello (from 16') 61
8	Bourdon 61
8	Clarabella 61
4	Principal 61
4	* Spindle Flute 61
2½	Twelfth (Grave Mixture separated) 61
2	Fifteenth (Grave Mixture separated) 61
2	# Mixture V 305
16	+ Double Trumpet (ext. of Choir) 12
16	Tuba (Ch.) 61
8	* St. Nicholas Trumpet (6" wind pressure) 61
8	Tromba (enclosed in Choir, 10" wind pressure) 61
8	Tuba Mirabilis (Ch.)
8	Oboe (Sw.)
	Chimes
	Tremolo

SWELL (7" wind pressure)	
16	* Chimney Flute 12
8	Diapason 73
8	* Chimney Flute 73
8	Salicional 73
8	Voix Céleste 73
8	Flute Celeste II 134
4	Octave 73
4	* Hohl Flute 73
2½	* Nazard 61
2	* Recorder 61
1	* Tierce 61
2	Mixture III 183
16	Contra Oboe 85
8	Trumpet 73
8	St. Nicholas Trumpet (Gt.)
8	Oboe (from 16')
8	Vox Humana 61
4	+ Clarion 61
	Tremolo

CHOIR (5" wind pressure)	
16	* Dulciana 12
8	* Diapason 73
8	Concert Flute 73
8	Dulciana 73
8	* Unda Maris 61
4	* Octave 73
4	Harmonic Flute 73
2	* Doublette 61
1½	* Quinte 61
1½	* Mixture III-IV 232
16	Tuba Mirabilis (TC)
8	* Tuba Mirabilis (20" wind pressure) 61
8	+ French Trumpet 61
8	St. Nicholas Trumpet (Gt.)
8	Clarinet 73
	Tremolo

PEDAL (5½", 8", 10" wind pressures)	
32	Bourdon (Walker digital) 12
16	Open Wood 32
16	Violone (Gt.)
16	Bourdon 12
16	Chimney Flute (Sw.)
16	Dulciana (Ch.)
8	* Octave 44
8	Cello (Gt.)
8	Bourdon (Gt.)
8	Chimney Flute (Sw.)
4	Choral Bass (from 8')
4	+ Wald Flute 32
32	+ Fagotto (ext. of Choir) 12
16	* Bass Trombone 56
16	Contra Oboe (Sw.)
16	Double Trumpet (Ch.)
8	Trombone (from 16')
8	Tuba Mirabilis (Ch.)
8	Tromba (Gt.)
4	Clarion (from 16')

Skinner Opus 753	25 ranks
# Skinner Opus 860	5 ranks
+ From 1992 project	3½ ranks
* New Reuter	19½ ranks